

Box VIII, 97.E

97.E Box 0142

Catalogue
of Casts &c used as Examples
in
School of Design
Macclesfield

Chilodactylus

of the genus Chilodactylus

from Japan

Chilodactylus

CATALOGUE
OF THE
CASTS, ETC.,
TO BE
USED AS EXAMPLES, ETC.,
IN THE
Government School of Design,
MACCLESFIELD.



MACCLESFIELD :
PRINTED BY J. WRIGHT, MILL STREET.
1851.

INTRODUCTION.

THE peculiar kind of instruction given in Schools of Design, and exclusively for which they were established, may be termed Ornamental Art, or the art of producing ornament, which may be correctly defined as the super-addition to the utility of industrial productions,—such artistic decorations as, without destroying their usefulness, will render them pleasing to that mental faculty, or, rather, that combination of mental faculties, known by the name of Taste. It is applicable, in a greater or less degree, to all the useful products of industry, but more especially to the manufactures of Silk, Cotton, and Woollen Fabrics, Lace and Embroidery, Carpets, Shawls, China, Glass, Earthenware, ornamental Lamps, Papier-mache works, the productions of the Cabinet Maker, Upholsterer, Paper Stainer, Wood Carver, House Decorator, Sculptors, Jewellers, Glass Painters, Calico Printers, Pattern Designers and Draughtsmen, &c., and innumerable fancy articles of furniture, dress, and adornment. The real use, in fact, of Ornamental Art is to hide, by a coating of beauty, the skeleton-like contrivances of utility and practical science.

If we would estimate rightly the character and usefulness of Ornamental Art, we must look not to what it has hitherto been, or now is, in this country ;—we must rather regard the distinguished rank it has held, and the wonderful results it has achieved, when fostered, as of old, in Greece, and throughout mediæval Europe, and honoured, as in modern France and Germany. In scrutinizing the renown of the greatest names in the art in former days, we find no small

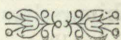
portion of its lustre reflected from contributions to this section of artistic labours; and, in reference to the greatest Artists, we discover how eagerly it was sought to attract the aid of their genius to embellish the most ordinary fabrics of their fatherland. To pass over the well-known name of Benvenuto Cellini, who might be claimed as a professional Ornamentist, we may recal to mind the fact, that the Cartoons of Raffaele were designs for *tapestry*,—that the ornamentation of the Vatican occupied no small portion of his attention,—that the pottery of a small Italian State became a fruitful source of income from his suggestive sketches. When Holbein was invited to pourtray the beauties of Henry's Court, his attention was also considered worthily directed to the decoration of the fronts of houses, and to the improvement of the elegant productions of the Goldsmith and the Bookbinder. Gulio Romano, also, gave directions for every kind of artistical work, and thus distinguished himself in an age when the influence of the great masters was extended from the noblest works of art to every grade of ornamental manufacture.

The difference between the education required by an Ornamentist and that of an Artist is not great: it is not in the attaining of intellectual power, but in the application of that power. Art is in each case the exponent of thought; and the rank assignable to the manifestation of such thought must depend upon the powers of mind with which the inventor is gifted. As in "Fine Art," there is an humble and an elevated grade of production; so, in Ornamental Art, there is a graduated scale, from a diagrammatic design to the richest architectonic invention—from the simplest calico pattern to the epic enrichment of a golden salver. In regard to the beautiful in the works of nature, the Artist and the Ornamentist labour on common ground,—the difference consisting, simply, in the end to which their energies are directed.

In the Drawing Book, published by the Government School of Design, it is said, in reference to the use to be made of natural objects,—“Many of the forms of beauty in the ornaments of Grecian architecture are truly perfect; but they are so, solely, *because they are natural*. It is, therefore, by the study of nature—by referring those forms to their natural types—that the students will learn the real grounds by which they have been esteemed so perfect; and in learning this, they will discover, at the same time, how wide a field, in the domain of beauty, still remains for their own cultivation. In the great School of Design in Lyons, the beautiful designs for silk embroidery are almost invariably made from living flowers and plants. The student might, from the first, be taught to refer to nature, for the verification of every line and form of design which are placed before him, as an exercise in drawing. There is no one who doubts that nature must be held up as the primary source whence, as much now as ever, all the forms of beauty applicable to the uses of the ornamental must be derived. A reference to natural principles and forms, and to natural modes of decoration, will satisfy us how perfect, as far as it goes, the decorative art of the ancient Greeks must be esteemed; but the same reference will convince us, that the architects of the middle ages, while they adhered in an equal degree to natural laws of decorative beauty, made a far more extensive application of the modes of decoration suggested by nature; yet, all that can be said of either is, that they have followed more or less truly in her track—they have discovered and applied certain of her laws—they have made use of certain of her forms and modes of beauty; but this is all. They have not explored the path of nature to its termination: her treasures are still inexhausted; and it is by descending into the mine and working for ourselves that we shall discover, on the one hand, the value of the experience afforded us by ancient Artists, and, on the other, the exuberance of materials that still remain unemployed.”

The power of the Arts of Design to increase commercial wealth is shown in the history of various countries since the revival of painting in Italy. At that period commerce and painting were at the lowest ebb. The merchant found no incentive to traffic in other countries with the products of his own. But no sooner had the Arts of Design attained to excellence than a sudden change appeared. Florence, in particular, experienced a rapid improvement, and extension of her manufactures, and, through the encouragement of her rulers, became the emporium of the products of other kingdoms. Every material of labour acquired, from the influence of design, a value wholly independent of itself, and far surpassing its own price; and the jewellery, stuffs, vases, and furniture, of Florence, found their way to every part of the world.

In Flanders, the genius of Rubens energised industry in the workshops of the Artizans; and, by the designs of his School, their tapestries, carpets, lace, and various other ornamental manufactures, were rendered famous throughout Europe. In France, under Richelieu and his successors, a remarkable impetus was given to commercial industry, by the zealous efforts of the ministry to promote the culture and application of design, not only in the Gobelin's manufacture of tapestry, for which were procured, from all parts, draughtsmen, designers, painters, dyers, and engravers, but among workers of gold, silver, brass, ivory, &c., under the celebrated Le Brun. The sumptuous porcelain manufacture of Sevres, and that of our own Wedgewood, furnish eminent instances of ornamented manufactures becoming abundant sources of national wealth.



CATALOGUE, &c.

STATUES.

1—Apollo Belvidere.

The god is represented, at the moment after discharging his arrow at the serpent Python, watching its effect. This magnificent work of art was found at Antium, the modern Capo d'Anzo, at the close of the fifteenth century. It was purchased by Pope Julius II, then a cardinal, and placed in that part of the Vatican called the Belvidere, whence it has been commonly called the Belvidere. The fore part of the right arm and the left hand, which had been destroyed, were restored by Angelo du Montorsole, a pupil of Michael Angelo.

2—Fighting Gladiator.

This work was executed by a Greek sculptor, at Rome, and is illustrative of the combats fought in the ampitheatres for the entertainment of the people. They were at first prisoners, slaves, or condemned criminals; but afterwards freemen fought in the arena, either for hire or for choice. In case the vanquished was not killed in the combat, his fate was decided by the people. If they decreed his death, the thumb was held up in the air; the thumb turned down was the signal to save him.

3—Apollino, (or Youthful Apollo.)

4—Dis-cobolus.

A disk or quoit thrower. The disk used by the Ancients was made of stone, iron, or copper, and was hurled by the help of a leathern thong put through a hole in the middle and tied round the person's hand. This cast is from an ancient marble copy of a bronze statue executed by Myron. It was found in 1791, in the grounds of the Conte Fede, Tibustina, near Rome, the site of Hadrian's Villa.

5—Diana of Gabia.

The goddess is here represented preparing for the bath. The attributes of the chase are already laid aside, and she is now in the act of loosing her mantle.

6—Anatomical Figure.

STATUETTES.

7—Hercules Farnese.

By Glycon, a Greek sculptor, who flourished at the period of Alexander's immediate successors. The original was found in the baths of Caracella, at Rome, and placed, as an ornament, in the palace built by Sangallo, of Florence, and Michael Angelo, for Cardinal Farnese, from whence its name.

8—Hercules, from the British Museum.

It represents the hero as having just obtained the golden fruit of Hesperides, which he bears in his left hand, the guardian serpent hanging dead upon a tree behind him. Part of the club, which was held downwards, remains in his right hand.

The original, which is of bronze, was found in 1775, at Gibelet, or Jibel, a small modern town built on the site of the ancient Byblos, on the coast of Syria, whence it was carried by an American merchant to Constantinople, and then sold to Dr. Swinney for 900 piasters. Dr. Swinney sent it to England in

1779; and it shortly afterwards came into the possession of Mr. Townley.

9—Apollo, from the British Museum.

10—Dancing Faun.

The Fauns were a kind of demi-god, or rural deity; they were represented as principally human, but with a short goat's tail, pointed ears, and projecting horns.

11—Diana a la biche.

Diana, the daughter of Jupiter and Latona, and sister of Apollo, was the virgin goddess of hunting, and, also, presided over health. She is here represented as engaged in the chase.

12—Boy and Swan.

From the senate house, or capitol, at Rome.

13—Suppliant Youth.

14—Crouching Venus.

15—Mercury, by John of Bologna.

He is here represented as the messenger of the gods.

16 to 19—Four small Figures, from Bronze.

20—Torso of a Venus, in the British Museum.

The original was purchased by Mr. Townley, at Rome, of Cavaceppi, the sculptor, in whose possession it had remained for many years. [Torso is a name given, by artists, to those statues of which the trunk is the only portion remaining.]

21—Twelve Fiamingo Boys.

BUSTS.

22—Apollo.

23—Ajax.

The famous Grecian leader at the siege of Troy.

24—Clytie.

Representing a daughter of Oceanus and Tethys, beloved by Apollo. She was deserted by her lover,

and, in consequence, pined away, and was changed into a flower, commonly called the sun-flower. The original is in the British Museum. It was purchased in Naples, in 1772, from the Laurenzano family, in whose possession it had been for many years.

25—Lucius Verus.

A Roman Emperor, the colleague of M. Aurelius, and successor of Antoninus Pius. He was honoured with a triumph for his victories over the Parthians.

26—Jupiter.

The work of Phidias, the most renowned of sculptors, either in ancient or modern times. He was born at Athens, about 488 years B.C. He was chosen, by Pericles, as the director of the public works of Athens, one of which—the temple of Minerva, called the Parthenon—was the most perfect monument in the world. Phidias and his School brought sculpture to its highest excellence, and so admirably fixed and determined the countenances, figures, and attributes, of the various divinities, that neither painters nor sculptors, in succeeding times, for more than 2,200 years, have presumed, in any great degree, to deviate from them.

27—Juno.

28—Diana a la biche.

29—Cardinal Ximenes,

Archbishop of Toledo, was born in the year 1437. He was eminent as a statesman and great patron of learning. He was at the head of the Spanish government many years, and administered affairs with exemplary abilities and integrity.

30—Elgin Horse's Head.

This head occupied the extreme end of the eastern pediment of the Parthenon, and formed a part of the group of Night sinking into the Ocean.

31 to 33—Three Fiamingo Boys' Heads.

34—Mask of the Hercules Farnese.

35, 36—Two of Niobe's Daughters.

These are from a beautiful group of figures in the Tribune at Florence, known by the name of Niobe and her children. The mother is represented as endeavouring to shield her children from Apollo and Diana, whose anger she had provoked by boasting of her superiority in her numerous progeny.

FRAGMENTS, ORNAMENTS, &c.

37 to 56—Twenty Animals, Animals' Legs, Heads, &c.

57—Twenty-four Hands, Feet, &c.

58 to 67—The Five Orders of Architecture ; viz.,—

The Tuscan, exclusively a Roman order, admits of no ornaments, and the columns are never fluted. *The Doric*, the first of Grecian, and second of Roman orders, is peculiar in its fluted columns, and alternate divisions of the frieze into squares and projections, termed triglyphs. *The Ionic* has its distinguishing characteristic in the volute [or ram's horn] of its capital. *The Corinthian*, the most delicate of the orders, is enriched with a profusion of ornaments. The capital is usually adorned with olive or acanthus leaves. *The Composite*, a Roman order, is so called, because its capital is a *compound* from the other orders,—borrowing mouldings from the Tuscan and Doric, leaves from the Corinthian, and volutes from the Ionic.

68—Ionic Capital of the Erechthium,

Or temple of Erechthius, sixth King of Athens, who, after death, received divine honours.

69—Capital of the Antæ of the Erechthium.

The antæ of the Greeks were similar to the pilasters of the Romans.

70—Roman Ionic Capital,

71—Metope of the Parthenon.

“Metope” is the name given to the interval between two triglyphs, or ornamental tablets, in the Doric frieze. In the temple of the Parthenon, these were filled up with ninety-two sculptures in high relief, the subjects of which refer exclusively to the story of the contest of the Centaurs and Lapithæ. In this one, the Athenian, or Lapithæ, is represented conquering the Centaur.

72—

73—

74 to 76—Three Pieces of the Capital of the Temple of Jupiter Stator.

77 to 80—

81 to 84—Four Greek Ogees.

Mouldings, consisting of two members,—the one concave—the other convex, or of a round and a hollow. They are the same as the cyma reversa.

85 to 89—

90 to 93—

94—An Enrichment.

95—A Modillon.

A kind of enriched bracket, used in the Corinthian and Composite orders, and placed on the under side of the corona.

96—Enriched Vase,

Of Grecian workmanship, now in the possession of H. Moses, Esq.—(Vide Moses on Antique Vases, &c., Plate 49.)

97—

98—Cornice from Trajan's Column.

This column was erected in the centre of the Forum Trajani, and dedicated to the Emperor Trajan for his victories over the Dacians. It is of the Doric order, and is principally constructed of Greek marble.

- 99—An Enriched Cornice.
- 100—The Base of a Pedestal.
- 101 to 103—Three Gothic Frieals.
- 104, 105—
- 106 to 113—Eight Pilasters from the tomb of Lous XII.
- 114—
- 115—A Griffin.
- 116, 117—Two Panels from Wood.
- 118—A Double Fret, or Grecian Ornament.
- 119, 120—Two Guillochis.

Ornaments generally used to decorate the torus
moulding.

- 121, 122—
- 123—Frieze, from a Tomb at Venice.
- 124—Frieze, of Ox Scull, and Wreath.
- 125—
- 126—Frieze, with Panthers.
- 127—Frieze, with Candelabrum.
- 128—
- 129—Frieze, with Head of Medusa, and Eagles.
- 130, 133—Four Pieces of Frieze, of the Gates of the Baptistry, at Florence, by Lorenzo Ghiberti.
- 134 to 139—Six Heads from the Gates of the Baptistry at Florence, by Lorenzo Ghiberti.
- 140 to 143—Four Pateras.

Vessels used by the Greeks and Romans in their
sacrifices and libations.

- 144—
- 145, 146—Two Casts, from Pieces of richly-chased Armour.
- 147—Panel, with a Dolphin.
- 148—
- 149—Scroll Frieze.
- 150—Ditto, with Palm Leaves.
- 151—Scroll, from the Bronze Gates of the Madeleine at Paris.

152—Antique Scroll in Four Pieces.

153 to 156—Four Greek Stelæ.

These are the upper or ornamental parts of stelæ, or columns, which were small sculptured blocks of stone, generally containing inscriptions. They were set up as memorials of the dead, similar to our tombstones.

157 to 162—Six Antifixa of Tiles.

163—Involucrum of a Scroll.

164 to 167—Four Pieces of the Frieze, from the Forum Trajani.

Trajan, in whose reign the Roman empire was in its most flourishing state, cultivated all the arts of design, and, with the assistance of Apollodorus, his principal architect, embellished Rome and other parts of Italy with many public edifices. He, also, erected a bridge of stone over the Danube, 60 feet in width, 150 feet high, and almost two miles in length.

168—Foliage, from a Candelabrum in the Vatican.

169—

170—Twenty-four Leaves from Nature.

171 to 176—Six Pieces from the Panathenaic Frieze.

The great temple of Minerva, or Parthenon, at Athens, was built by Ictinus, and decorated by Phidias, during the administration of Pericles. It was built entirely of white marble. Its length was 228 feet, breadth 102 feet, and height 65 feet. It had 17 columns on each side, and 8 at each end. The columns were 34 feet in height, and 6 feet 2 inches in diameter at the base.

The sculptured decorations were of three kinds:—the metopes, the frieze, and the statues of the pediment. The frieze, which occupied the upper part of the walls within the colonnade, represented the sacred procession, which was celebrated every fifth year, in

honour of Minerva; and, as a connected work, was the most extensive piece of sculpture ever made in Greece, occupying, slab after slab, a space of 524 feet in length.

The originals, now in the British Museum, were brought to England by Lord Elgin, and purchased from him, in 1816, by government, for the sum of 35,000 pounds!

177 to 182—Six small Bassi Relievi.—[The subject,—Iphigenia.]

183—Richly-chased Dish.—[Subject,—the Battle of the Amazons.]

184—

185—Libation to Diana, from the Villa Albani.

185—Draped Female with a Wreath.

187—Apollo and Females.—[Alto Relievo.]

188—Bacchanalian Vase.

The Figures surrounding the body represent the the celebration of the orgies of Bacchus. The original, which is of marble, was found in detached pieces by Mr. Gavin Hamilton, at Monte Cagnuolo, the site of the Villa of Antoninus Pius, at the ancient Linuvium, a small town near Rome. The fragments were carefully joined, and the pieces wanting restored. It is now placed in the Townley Gallery of the British Museum.

189 to 192—Four small Vases and Cups, found at Pompeii.



...of ... and as a ...
... extensive ...
... the ...

The ... now in the ...
... and ...
... in 1911, the government ...

... The subject ...
...
... the ...

... the ...
... the ...
... the ...

The ... the ...
... the ...
... the ...
... the ...
... the ...
... the ...
... the ...

... the ...

